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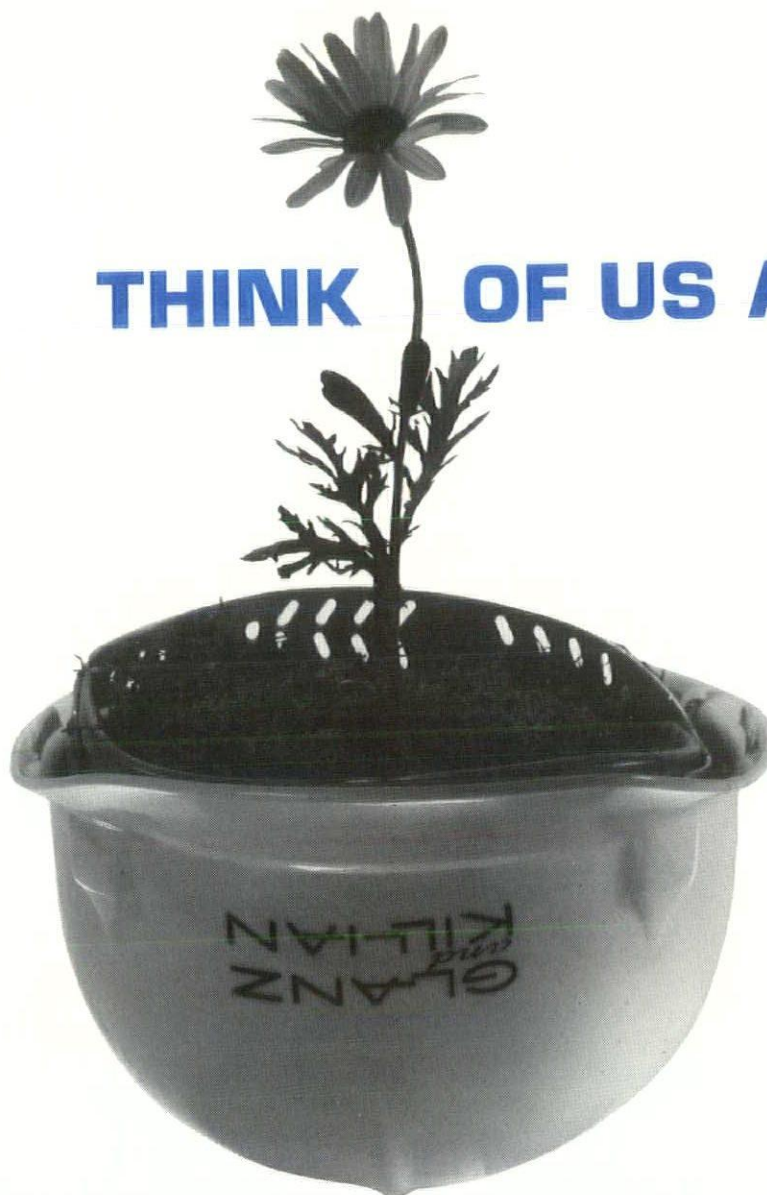
Monthly
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Monthly Bulletin

Vol. 50 No. 4
April, 1975

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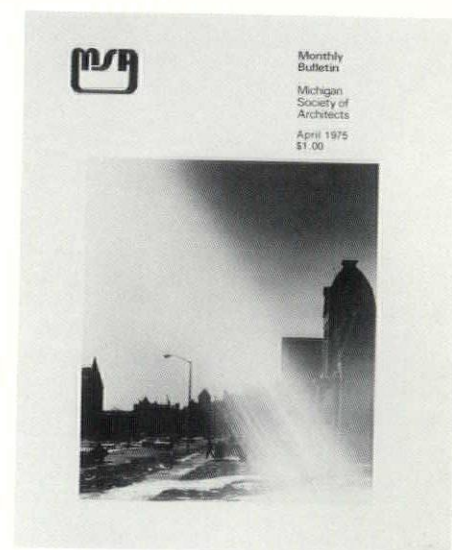
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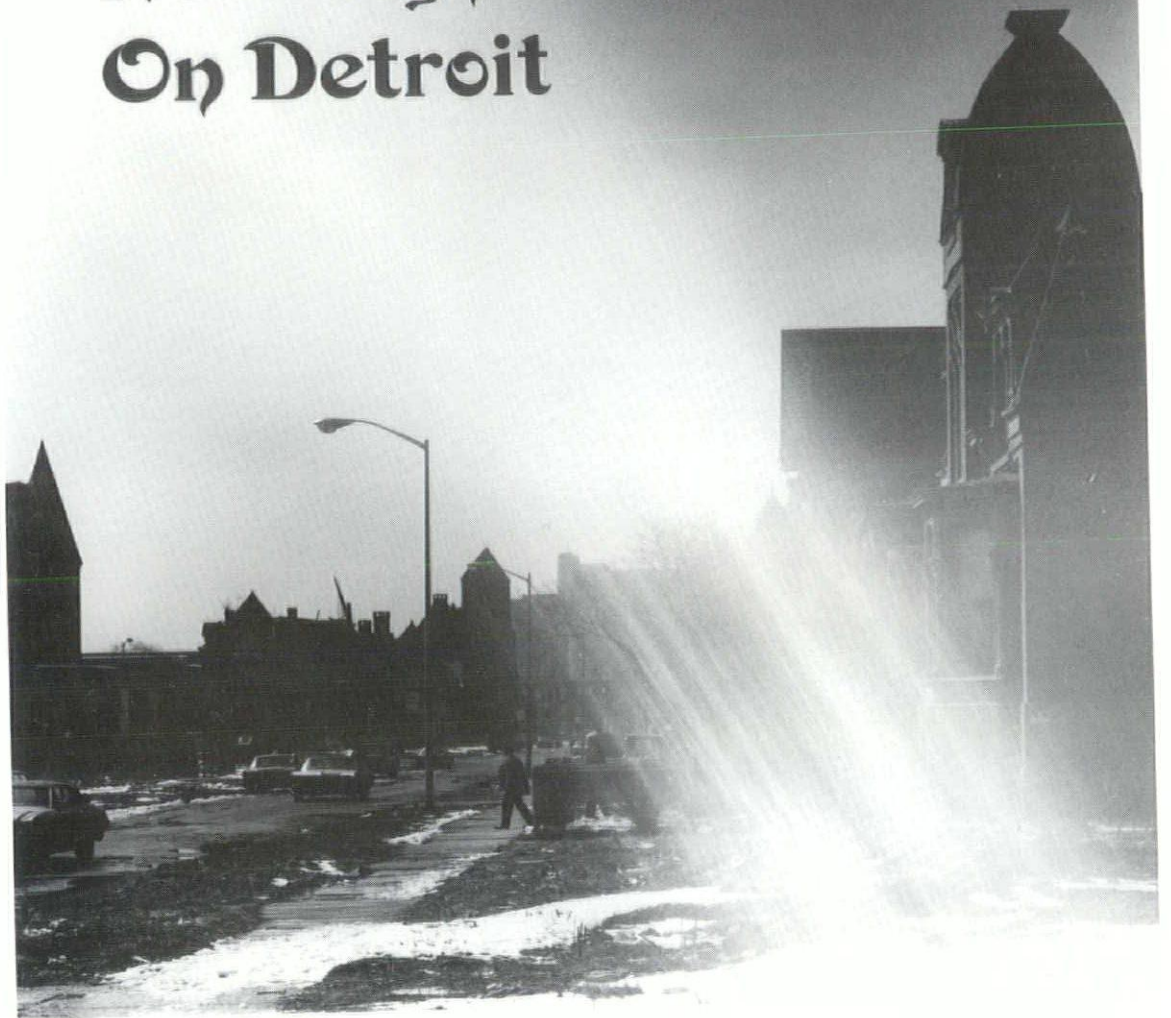
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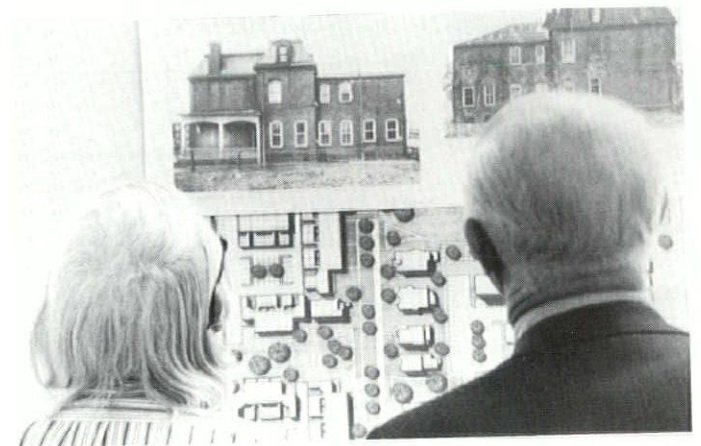
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A New Light On Detroit



Design Workshop ~ Woodward East



History

The area of Detroit now known as Woodward East is located on land which may be traced back to a concession by the French Commandant of Fort Detroit, Monsieu Joseph Lemoyne, made in the year 1747 to Eustache Gamelin, an early settler. The long and narrow property passed through several owners before coming into the possession of famous early Irish trader John Askin from his wife's family after his marriage in 1772.

Askin's youngest daughter, Adelaide, was to marry a young "Yankee lawyer" by the name of Elijah Brush, who had come to newly American Detroit in 1798. Four years after their marriage, in the year 1806, Askin's valuable piece of Detroit real estate passed into Brush's hands and became the legendary Brush farm. Extending on either side of Brush Street from the river to the Grand Boulevard, the vast Brush farm did not see major development until the second half of the nineteenth century when Detroit was becoming an important industrial center. Edmund Askin Brush, the son of Elijah Brush, supervised the subdivision of the family farm into hundreds of residential lots.

Of the three residential streets in the Woodward East area, Watson was the first to be opened in 1854. It was named after Joseph Watson, a friend of Edmund Brush, who had served with him on the Territorial Land Board. Edmund Place, next south from Watson, was named for Edmund A. Brush, Jr. who died in early childhood. It was opened in 1867. Alfred Street was also named after one of Edmund Brush's sons, Alfred Erskine Brush (1850-1903) and opened in 1869.

The Brush family was quite adept in the management of their real estate. Farmer's *History of Detroit* (1890) tells us that the lots were not sold until all the adjoining subdivisions were built and that purchasers were required to erect houses of a certain value within a fixed time limit. These restrictions guaranteed that the area's houses were built to a high standard of quality. The lots themselves were spacious but expensive — remaining records indicate that a typical lot sold for \$5,000 in the 1880's.

A unique Design Retreat Workshop was held mid March, initiated by Woodward East Project, Inc. with the 1974-75 National Endowment for the Arts City Options Award.

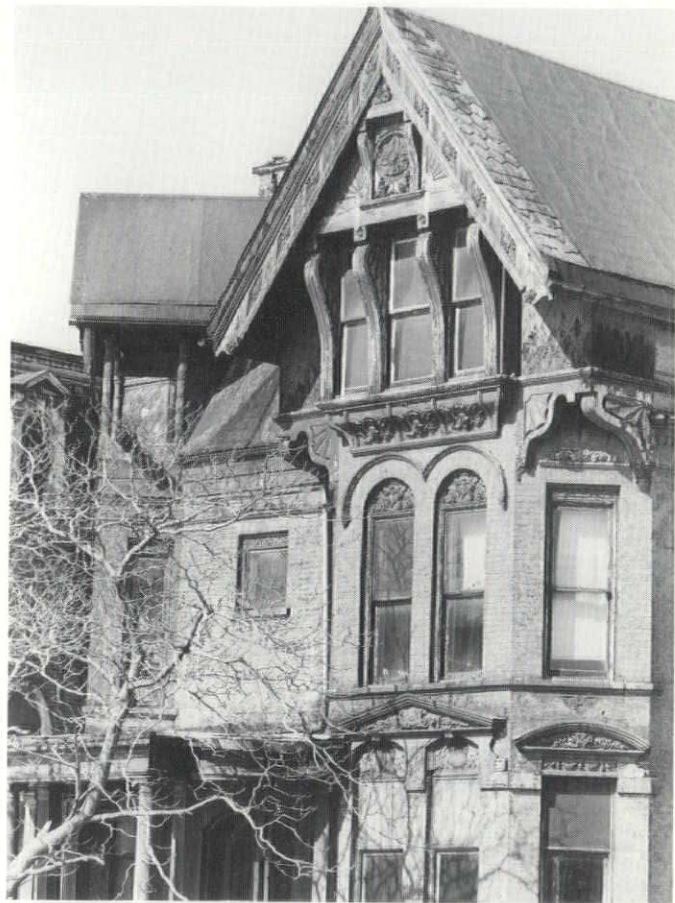
Twenty five architects from all over the country spent the weekend in Detroit, planning the restoration of eighteen historic houses in the Woodward East area of Detroit's inner city.

Working with students enrolled in the historic preservation classes at the Lawrence Institute of Technology and the Detroit Institute of Technology, the architects prepared design drawings to be used in the restoration project.

Fourteen of the houses are owned by the Woodward East organization and will be converted to forty two

With the passing of years the Brush subdivision became a fine residential neighborhood. The homes of many famous Detroit families could be found there. Several great churches were built on nearby Woodward Avenue to serve the local population. This concentration of religious edifices on Woodward between Grand Circus Park and Warren Avenue led some wit of the 1880's to dub the area "Piety Hill", despite the flatness of its terrain; the name immediately stuck and has remained in the memories of Detroiters to this day.

The three blocks of Alfred, Edmund and Watson Streets are in the center of the "Piety Hill" area. The people who built the handsome houses in this area were leaders in the commerical, financial, judicial, and industrial development of early Detroit. The families



multiple-dwelling units. Four of the houses are privately owned. The Woodward East group also plans to build 104 new townhouses in the area.

The houses to be restored and renovated are in a 9½-acre area bounded by Woodward, Mack, Adams and the Fisher Freeway. They were built between 1870 and 1890. The Woodward East area has been listed on both the state and national registers of historic places.

Participation in the design retreat has focused national attention on a workable mechanism for implementing community objectives and demonstrating how a low-income community found a way to utilize the historic heritage of an earlier urban settlement to guarantee their continued residency in the community.





living in this area were closely knit socially, culturally, and religiously. As a neighborhood this area was a unique and identifiable entity because of the comparatively high income nature of the families, the size and quality of the brick houses (houses to the north and east were almost all of wood construction), and the magnificence of the many churches in the area. The existing buildings in this area portray in physical form the life styles of the people in the upper middle class of Detroit in the 1870's and 1880's. This life style can be further understood by the location of this area at the time of its development at the northern edge of the developed portion of the city approximately 3/4 of a mile from the commercial and business center of the City along the Detroit River. The principal modes of transportation which linked this area to the other parts of the city were horse drawn carriages, trolley cars, and

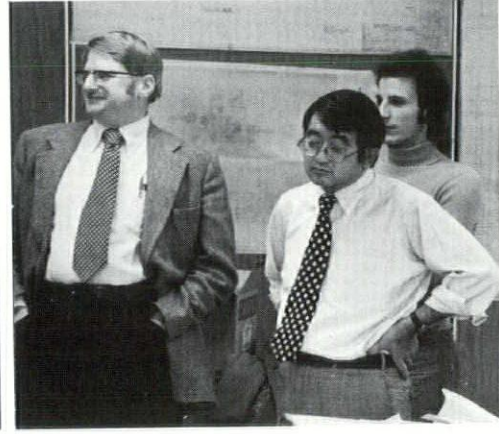
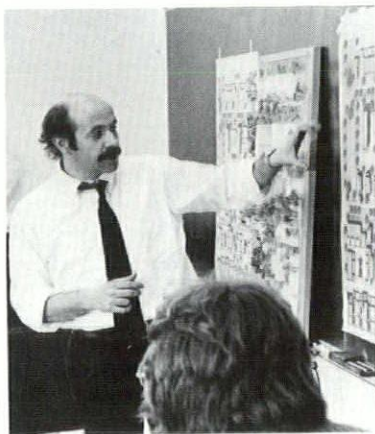
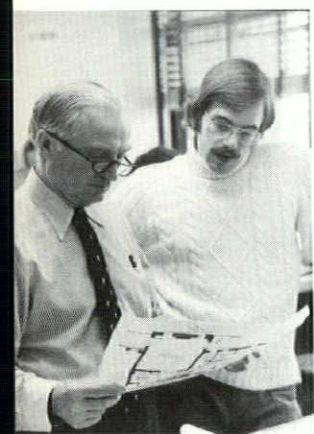
horseback. The city was linked with other areas by ships and ferries on the river and Great Lakes, railroads and inter-urban systems.

Although the settlers of the "Piety Hill" area were not the giants of the industrial, commercial, and financial institutions of the day, they were in important positions of leadership and authority in these institutions which helped to build, develop, and expand the base upon which and automobile industry was later able to build and prosper.

The area was built of large single family detached, brick, Victorian, houses on lots fifty feet wide and one-hundred fifty feet deep. The houses all faced the street and were set back uniformly from the sidewalk about twenty-five feet. All houses had large front porches which were roofed, open, and spacious enough to accommodate a number of people. The streets were lined with American Elm trees (most of which have been removed). The street pavement was approximately 26 feet wide and made of cedar and granite blocks. The public rights-of-way were sixty feet wide with stone slab sidewalks on both sides of the street and approximately one foot back from the right-of-way line. The elm trees were evenly spaced in the area between the curbs and sidewalks with "stepping stones" at the curb in front of each house to aid in mounting and demounting horses and carriages. Horses and carriages were quartered in brick carriage houses which were located on the rear of the lot and were accessible from twenty foot wide unpaved alleys which ran parallel to the Alfred, Edmund and Watson. Side driveways were not provided and the alleys were entered from the north and south streets.

In general the houses were built in the Victorian style, of brick, and were three stories tall with the upper floor having dormer windows projecting through the roofs. Generally, the first floor is about a half level above grade. The brick, stone, and millwork on the exteriors were of a very ornate and complex nature which demonstrate high quality and skill of craftsmanship.

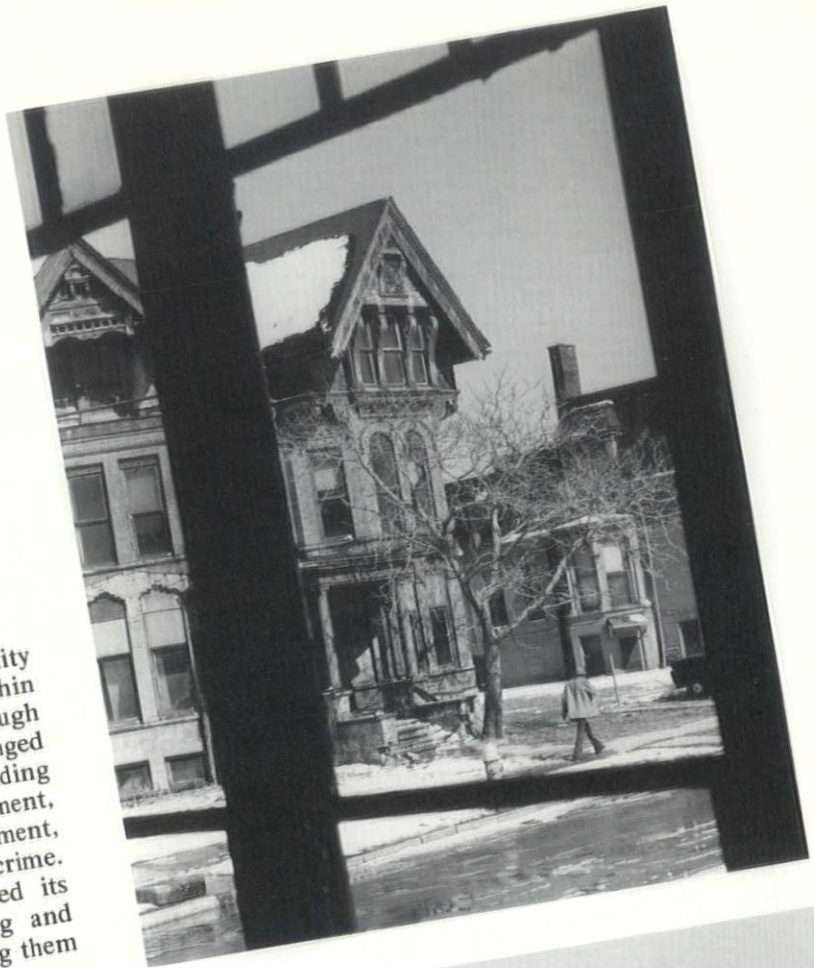
The streets of Piety Hill are rich with the history of our City's growth. Though time has changed them, the massive churches and houses still give mute but eloquent testimony to the values and ideals of that Victorian age which produced them. It is our hope that these venerable structures, survivors from another age, will find a new life as Woodward East and again become a valued part of Detroit's heritage.



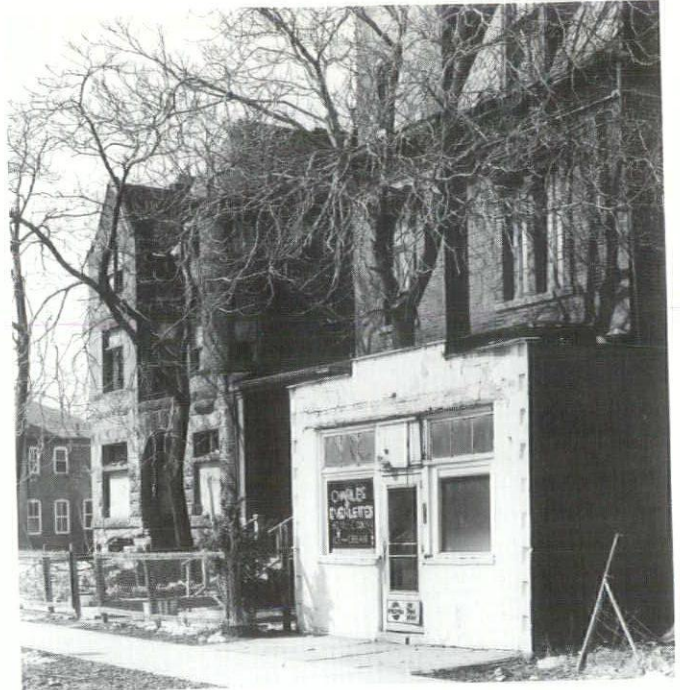
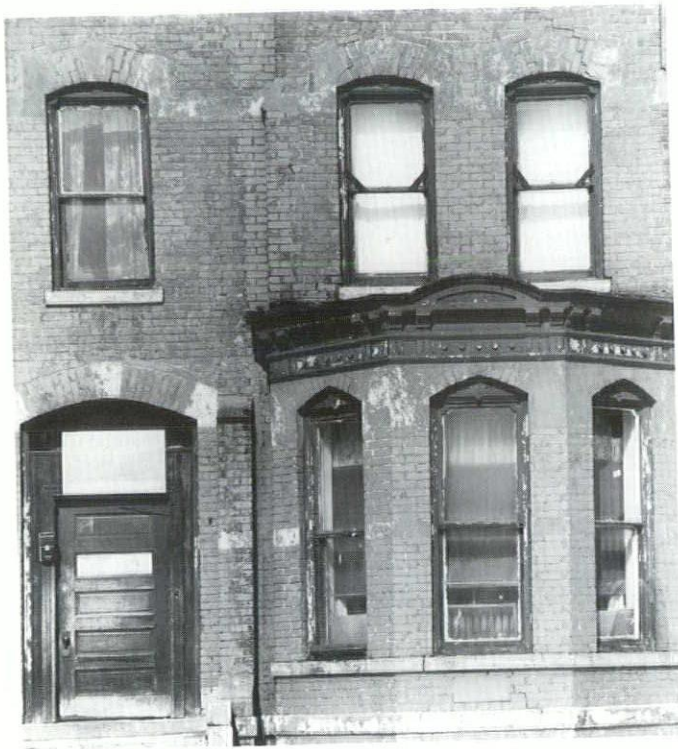
A Biographical Sketch of Woodward East Project, Inc.

Woodward East Project, Inc., is a community development organization composed of residents within the Woodward East Area which believe that through community effort, it must engage in the broad ranged effort for total community improvement by providing for its residents better housing, full employment, indigenous business development and employment, increased educational achievement and reduced crime. Woodward East Project, Inc., has demonstrated its growing developmental abilities by undertaking and sustaining a variety of significant projects. Among them are:

1. Eighteen sorely neglected multi-family residential buildings have been purchased from absentee owners. These buildings have been substantially repaired and rents have not been increased. All money is channeled back into the buildings.
2. Woodward East Towers, a 109 unit completed rehabilitation project, is sponsored by Woodward East Project, Inc., and has been fully occupied and managed since 1971.
3. "Chili Chats" is an ongoing weekly program designed to enable the almost hopelessly deprived in Woodward East to deal with problems of overcoming their environmental handicaps. It is designed to do this through increasing community awareness and the individual's ability to bring change by self efforts.



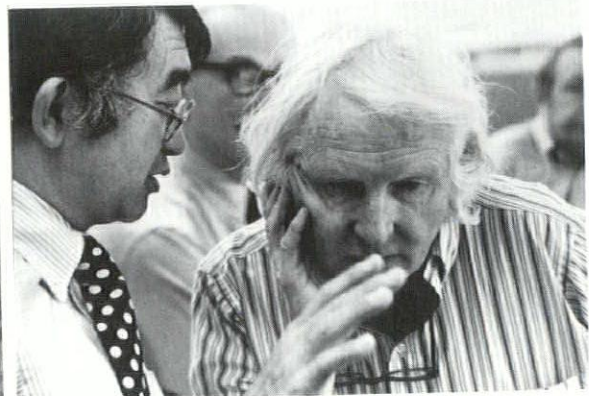
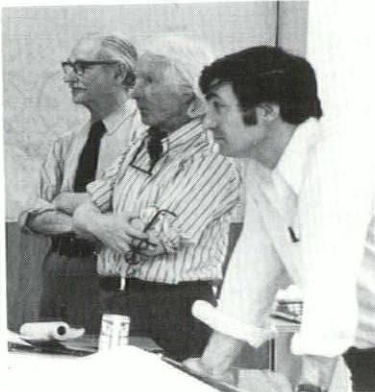
4. The Woodward East Cultural Development Program serves the purpose of expanding cultural identity and opportunity. The program has many aspects including drawing, music, dancing, and drama. It has been going on for two years on Saturdays. The Summer Soul street art festival is part of this program. This is an annual event held each summer, with this summer being the third year.
5. Woodward East Project, Inc., has expanded employment opportunities for community residents through special agreements with Stroh's Brewery, and the City of Detroit and Summer Programs, and its own rehabilitation and maintenance programs.
6. Community Involvement, Inc., is a coalition of 15 community groups established to provide commercial facilities community owned and operated. A neighborhood cooperative grocery store will be reopening shortly which is owned by this group. Woodward East Project, Inc., is an initiator and major participant in this group.



7. Crime is being challenged daily by Woodward East Project, Inc., which provides the leadership and major participation in the First Precinct Police Community Relations Committee.
8. Numerous legal actions have been undertaken by Woodward East Project, Inc., to make city and federal agencies and programs more responsive to community needs. Action has also been taken to enforce ownership responsibilities on absentee building owners.

All residents of the area are members of Woodward East Project, Inc. Only those who have paid annual dues of \$4.00 have voting privileges. At present, there are between 400-500 voting members. People who do not reside within the boundaries of Woodward East Project, Inc., who make substantial yearly contributions, are non-voting members of the organization.

The eight years through which Woodward East Project, Inc., has struggled from being squatters and victims of slum landlords to its launching of the Woodward East Renaissance Project is amply supported by levels of response and recorded testimony.



Woodward East Renaissance Design Retreat Participants

Sponsor

Woodward East Project, Inc.
Edith Woodberry, President
Mike Johnson, N.E.A. City
Options Program Project Director

Retreat Coordinator

William Kessler and Associates, Inc.
Edward D. Francis, AIA
David S. Evans

Architects

Charles Blessing, FAIA
Detroit, Michigan
Giorgio Cavaglieri, FAIA
New York, New York
Lorraine Chambers, AIA
Akron, Ohio
Richard Frank, FAIA
Ann Arbor, Michigan
Don M. Hisaka, AIA
Cleveland, Ohio
Nicholas Holmes, Jr., AIA
Mobile, Alabama
Hugh Newell Jacobsen, FAIA
Washington, D.C.
Jeh Johnson, AIA
Poughkeepsie, New York
William Kessler, FAIA
Grosse Pointe, Michigan
Carl Koch, FAIA
Boston, Massachusetts
Daniel U. Kiley, AIA
Charlotte, Vermont
William Lyman, Jr., AIA
Birmingham, Michigan

Robert Mack
United States Department of
Interior
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M. Hamilton Morton, Jr., AIA
Washington, D.C.

Samuel Redstone, AIA
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Donald Scheible, R.A.
Southfield, Michigan
Roger Margerum, AIA
Detroit, Michigan
John Stevens, AIA
Detroit, Michigan
Harold Varner, AIA
Detroit, Michigan

Lawrence Institute of Technology

Karl Greimel, AIA
Dean, Department of Architecture
Betty Lee Francis
Instructor, Department of
Architecture

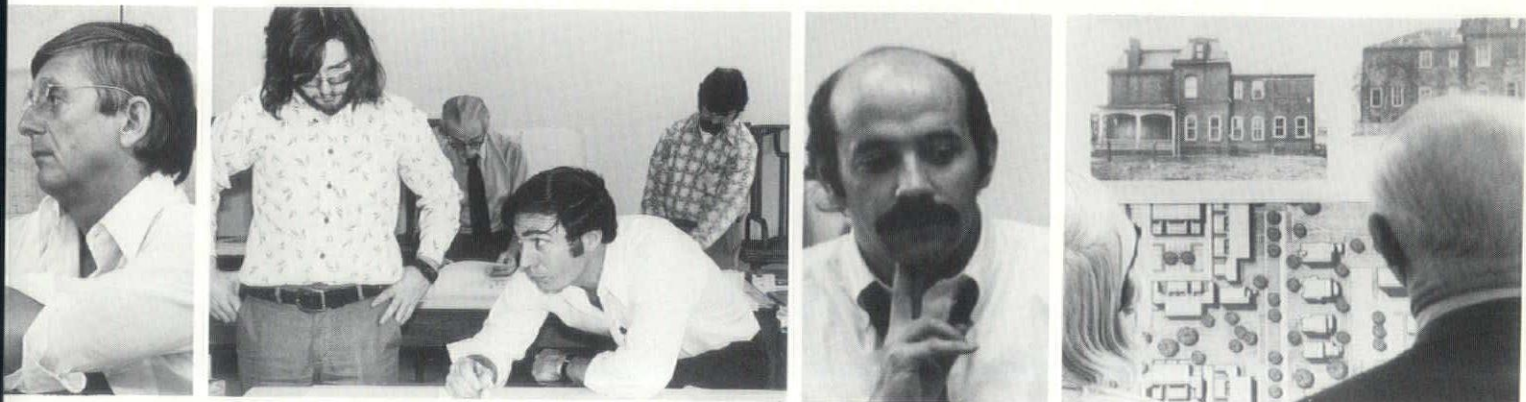
Students:

Steve Branstner
Bill Crooks
Robert Czerew
Duane Denny
John Friedrich
Joseph Germaine
Kenneth Hamm
Dvora Katanick
John Merkler
Dick Mitchell
James Perkins
David Perry

Robert Bryce
Gerry Rademaker
Paul Roddick
Dean Rooks
Rick Smith
Dave Storey
Scott Wortman

Special Resources

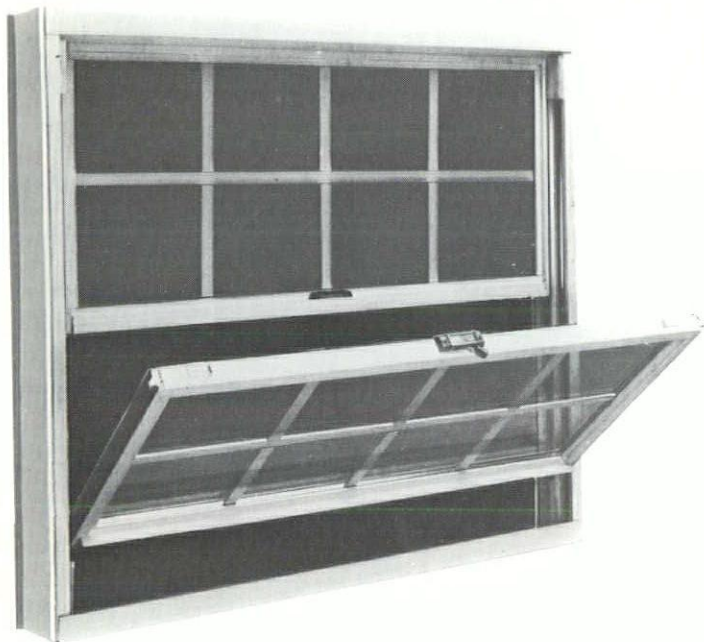
J. Henry Chambers, AIA,
Restoration Architect
Akron, Ohio
Andrew Craig Morrison,
Historical Architect
Greenfield Village, Dearborn
Terry B. Morton, Director/Editor,
The Preservation Press
National Trust for Historic
Preservation
Charles Hagler, Director of
Community Affairs
General Motors Corporation
Balthazar Korab, Photographer
Richard Lawson
City of Detroit Building
and Safety Department
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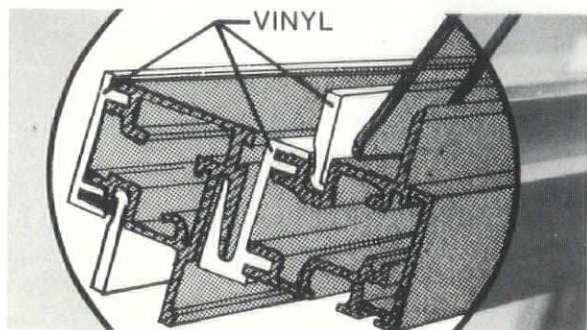
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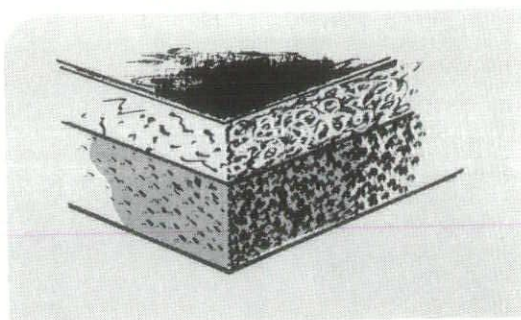
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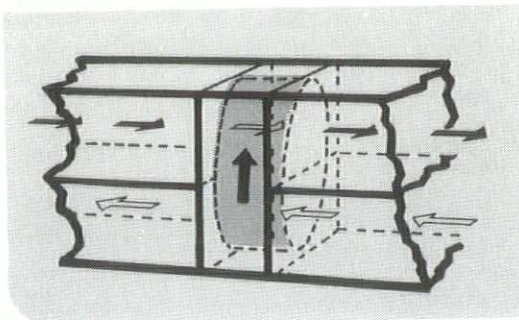
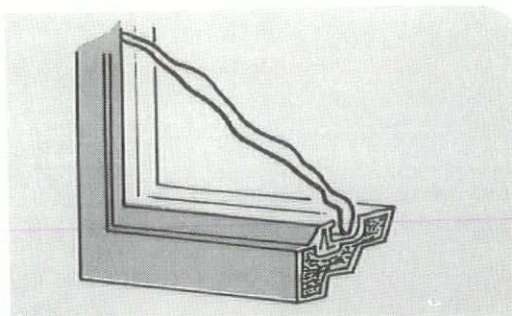


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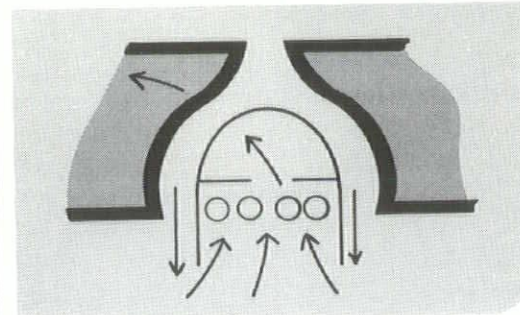
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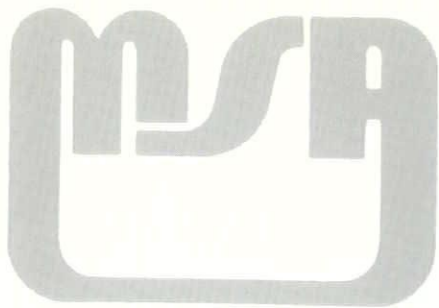
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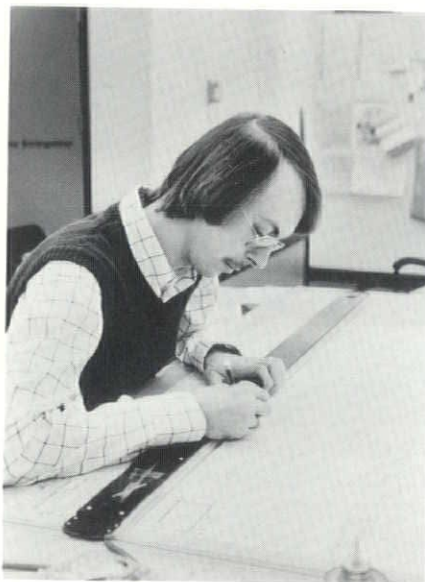


COMPUTER GRAPHICS

How do you design the graphics for a wall twenty feet high and over a mile in length? To compound the task, no elevation of the wall existed. The hundreds of surface elements and penetrations consisted of notes on the floor plan that had to be extrapolated into the vertical dimension. To solve this problem, the Environmental Graphics Design Group at Smith, Hinchman & Grylls joined hands with their Data Processing Center to examine the use of the Honeywell 635 computer to generate the elevations required by the designer.

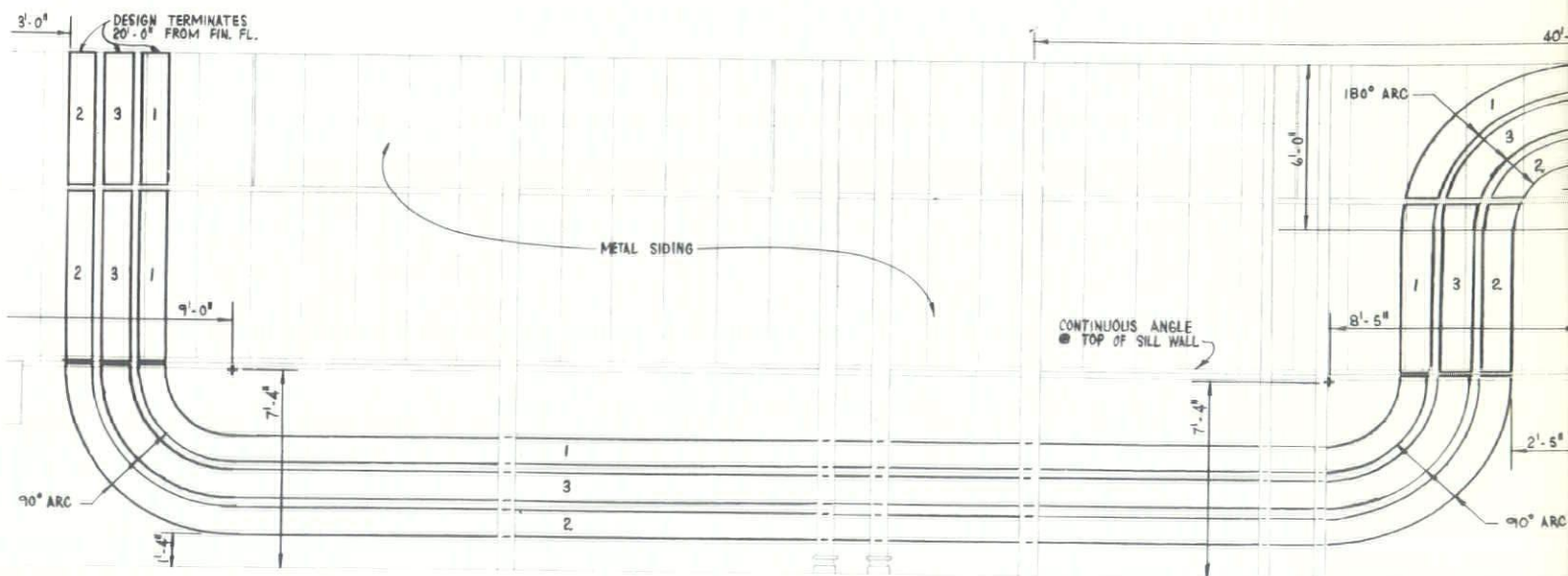
The client is a major industrial manufacturer in a Midwest state who commissioned a program of color and graphics for a new million

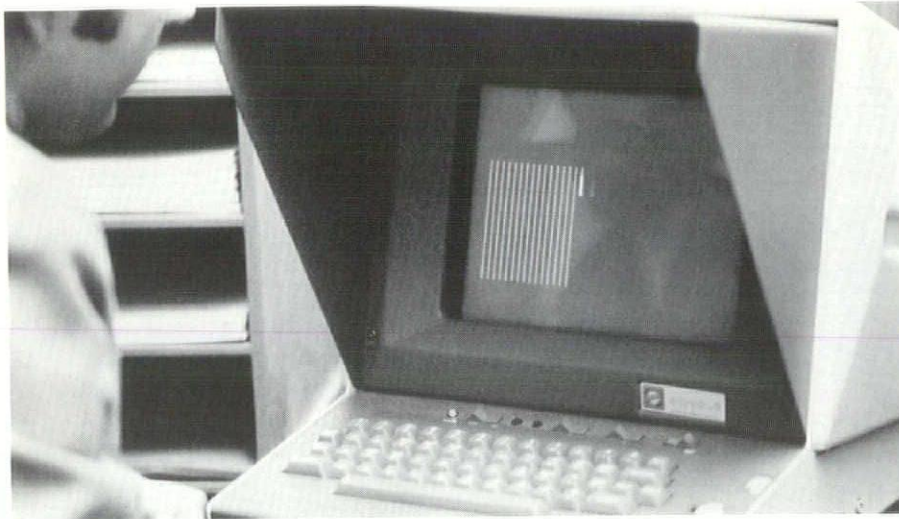
square foot plant. Besides the usual informational and directional signage, the client wanted to upgrade the entire visual environment of the facility to make it a pleasant and cheerful place to work. Three proposals were made by SH&G for the client's consideration:



one involved the projection of images onto walls throughout the plant; the second called for large colorful banners of abstract design; and the third for an extensive program of supergraphics on the interior perimeter walls. The supergraphics approach was selected by the client.

The key element of the design for this monumental wall area was a continuous serpentine series of color stripes. The design was to travel across the walls, following the contour of major pieces of machinery or equipment masses as seen in profile against the wall. Because elevations of interior walls are not normally required for architectural or engineering planning of an industrial facility, the graphics designers were without the needed matrix upon which they could superimpose the design.



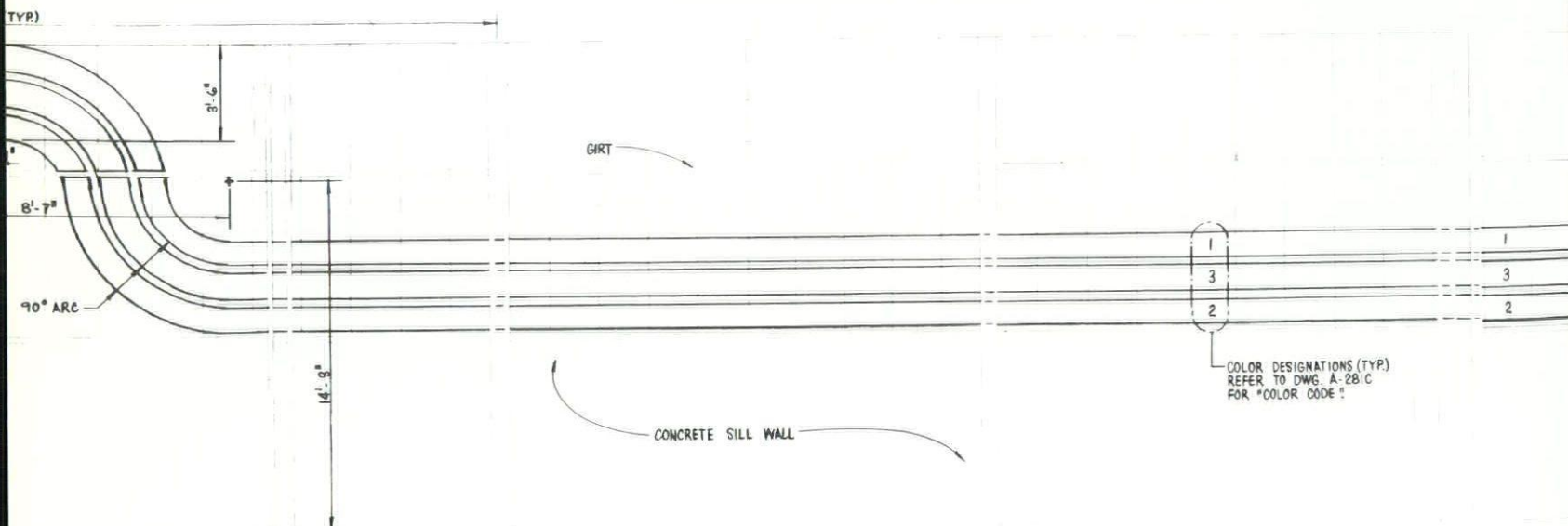


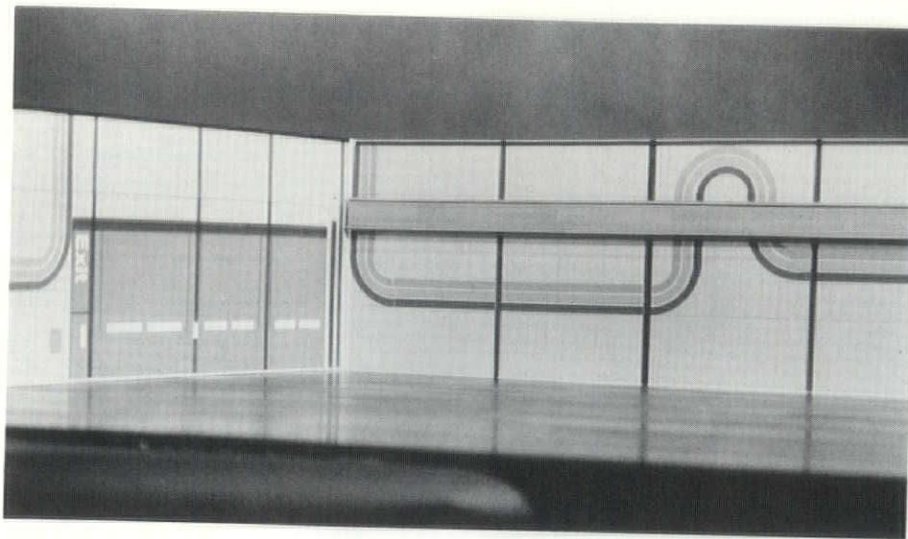
The project graphics designer, William T. Johnston, and Computer Programmer Donald H. Carter examined the feasibility of utilizing the computer, in conjunction with either a Calcomp or a Gerber plotter, to produce the required scaled drawings. These drawings consisted of various bay sizes, varying column sizes and spacing, cross-bracing, concrete sillwalls, girders, firewall partitions, bridge cranes, door configurations and guard rails.

The utilization of the computer and plotter involved a seven-step process that functioned well within SH&G's production and design operations.

- 1) Rough sketches of the elevation were drawn from the floor plan.
- 2) The programmer translated these sketches into a modular computer program.
- 3) The program was stored in the computer via cards, CRT, or terminal.
- 4) The programmer viewed the elevations on a CRT screen, and verified the number of elevations per plate and layout form.
- 5) The plotter drew the elevations to the desired 1/8" or 1/4" scale.
- 6) Elevations were cut and pasted onto layout sheets, then photographed onto mylars.
- 7) Client-approved signage and the graphic design were synthesized onto the mylars of the background elevations.

An economic analysis of the project estimated 100 man-hours for the computer programming, as well as an estimated \$1,000 in time charges for the use of a plotter. SH&G does not have its own plotter, but rented time on equipment owned by a local industrial firm. If the elevations had been produced by SH&G draftsmen, Corporate Director of Architecture D.R. (Doc) Roggenbach estimated that it would have taken 20 man-hours per sheet, a total of 18 sheets including bid documents, for a total of 360 man-hours. Assuming a cost of \$20

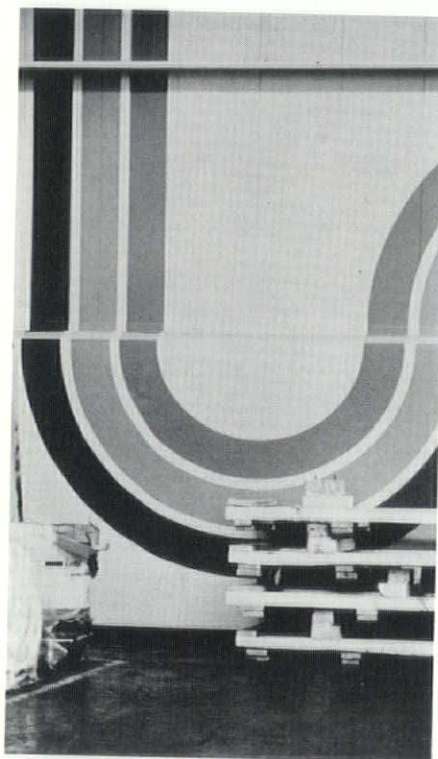




per hour (which would include all overhead and normal profit), the cost of producing the drawings by hand would have been \$7,200.

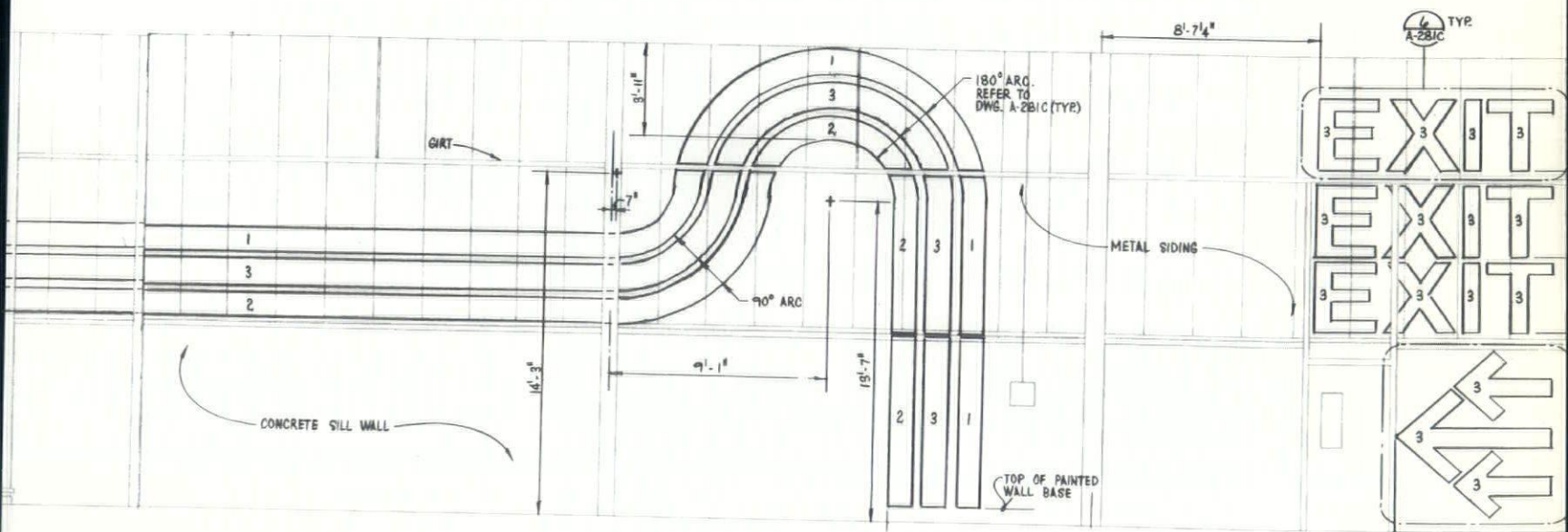
However, it turned out that the total hours required for programming were only 65, substantially under the estimated, while the time charges for the plotter were slightly higher (\$1,200) than predicted. This total cost of \$2,500 for the finished elevations meant a saving of \$4,700, as well as a decided acceleration of the project design.

Designer Johnston and Programmer Carter found three additional advantages came with automation of the drawings. The first was that scale models could be



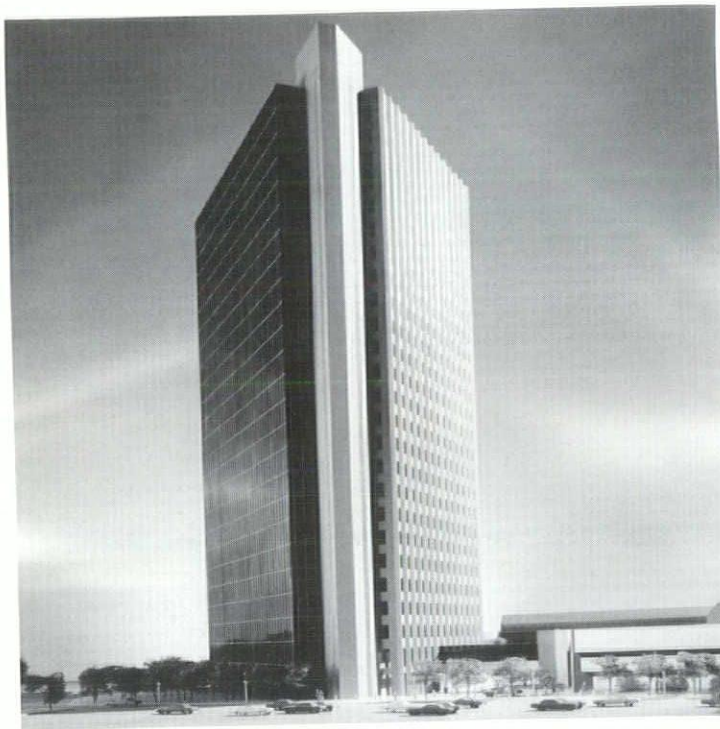
built using the elevations. Second, with the drawings being drawn by the computer, the draftsmen could contribute to the technical aspects of the graphic design (configuration of joints, installation details, etc.). Finally, an unlimited number of elevations could be produced, allowing the designers to overlay alternate design concepts and to produce slide presentations without any additional drawing cost to the project.

Upon completion of the design and acceptance by the client, the program for the elevation has been stored in SH&G's computer. It can be amplified to take in additional criteria on future projects requiring different or added elements in the drawings. To provide this expansion capability, Carter concluded that a modular configuration of computer sub-routines consisting of input, storage and retrieval, data transformation, and output routines would provide the desired flexibility. Theoretically, any elevation could be plotter-drawn from the information provided by the floor plan. Using the CRT screen, the architectural designer can actually visualize all elevation elements, changing or relocating them at will before final drawings are prepared.





Ellis/Naeyaert Associates, Inc. is the architect for Michigan Bell's Metro North Headquarters now under construction. Located at 333 Stephenson Highway in Troy, the three-story, 50,000 square foot building is scheduled to be completed next fall. The structural columns, beams, floor slabs and self-supporting exterior wall panels will be of pre-cast concrete. The new headquarters will provide work area for 300 employees including the Michigan Bell Metro North general manager, administrative staff and long distance operators.



Architect's model of triangular-shaped 25-story Top of Troy office complex under construction here shows how tallest building in Michigan outside the City of Detroit will look when completed in mid-1975. The steel-framed facility, including the connecting two-story support structure, required more than 4,000 tons of steel. All steel for the structure was furnished, fabricated and erected by Bethlehem Steel Corporation. Other project participants include: Developer — Gordon-Sosnick Development Co., Architect — Rossetti/Associates, Inc., Structural Engineer — McClurg & Associates, Inc., General Contractor — R. E. Dailey & Co.



Detroit Chapter Architect's Sunday for April featured The Michael Berry International Terminal, the first major building to greet visitors entering the Detroit Metropolitan Wayne County Airport. Owned and operated by the Wayne County Road Commission, The Michael Berry International Terminal was designed by Louis G. Redstone Associates, Inc. The terminal can simultaneously accommodate three wide-bodied jets or six smaller aircraft and is capable of serving nearly 10,000 international travelers or charter flight passengers a day. This three-level facility was constructed by staged techniques between July, 1972 and October, 1974. Total cost was \$11.5 million, including \$3.1 million for aprons, roads and parking areas.



Movie on Federal Design is Available Free

"Design for People . . . Or Maybe Not" — a 12-minute, 16mm color film with sound portraying selected citizens' reactions to Federal publications, stamps, signs, and educational material — is being made available free to the public by the National Endowment for the Arts, through Association-Sterling Films. The movie was prepared for the Second Federal Design Assembly held in Washington, D.C., last year. The Assembly sought to achieve design excellence in the Federal Government.

Through the unrehearsed interview technique, the film focuses on the need for the designer of visual materials to clearly address the specific needs of people. A given graphic should convey its message with clarity and simplicity. There should be no ambiguities.

"Good design in Federal graphics," says Nancy Hanks, Chairman of the Arts Endowment, "achieves greater economy and efficiency. It enhances communication."

Since its preview at the Second Federal Design Assembly, "Design for People . . . Or Maybe Not" has been screened at a number of government agencies, state arts councils, professional design societies, and universities and colleges.

The borrower is asked to assume only return mailing and insurance costs. Direct requests for loan of the film to: National Endowment for the Arts Film Library, c/o Association-Sterling Films, 866 3rd Avenue, New York, New York 10022.

Wing House Museum

The Wing House Museum restoration a Bicentennial project of Coldwater's Branch County Historical Society has been spurred on by a \$800 matching grant from the

National Trust for Historical Preservation, headquartered in Washington, D.C.

The Wing House (1875), an example of Second Empire style architecture in Michigan, is scheduled for opening in 1976, and would be the county's first and only museum.

The historical society plans to restore Wing House as a Victorian home, allowing serviceable kitchen arrangements for small teas or receptions. The exterior would be returned to its original color scheme, and an appropriate period

landscape plan would be developed for the house.

The young preservation group has already made good progress on the project, and its membership shows remarkable growth. When the group first went before the public for funding in January 1974, it had only 136 members. Now, just 15 months later, its membership has more than tripled, and is still growing at a fast clip.

The award to the Branch County Historical Society has been made under the auspices of the National Trust's Consultant Services Grant

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
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Program, which provides matching monies to preservation efforts, specifically for the purpose of hiring needed outside consultant services.

A 75,000 member organization with headquarters in Washington, D.C. and field offices in Boston, Chicago, and San Francisco, the National Trust provides a wide variety of services in the historic preservation field. These include education, technical advice, publications, conferences, and funding. The National Trust is the only private, national organization chartered by the U.S. Congress to encourage public participation in the preservation of sites, buildings, and objects significant in American history and culture.

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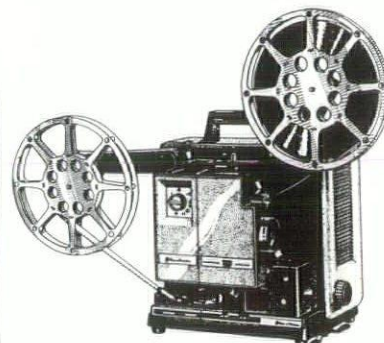
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In general, the objectives of the Association are to maintain good relations between its members, architects, consulting engineers and public bodies, to maintain high professional standards in the conduct of work, to combat unfair practices, to encourage efficiency and sound business methods and to enhance the standing of asphalt paving contractors in the business world.

MAPA MEMBERS

All contractor members must meet the requirements of the Michigan Department of State Highways and Transportation prequalification regulations and maintain high professional standards in construction and business practices.

Associate memberships are limited to reputable persons, firms or corporations not actually engaged in the manufacture or production of asphalt paving but who are suppliers to, or associated with the paving industry.

MAPA ACTIVITIES

The Michigan Asphalt Paving Association is active on behalf of its members and the asphalt paving industry in many ways. These activities help promote the further use of hot mix asphalt materials, spur the industry to greater effort, keep its members informed about innovations and new uses of hot mix asphalt, people and events and generally help to identify the Association as a leader in the construction industry.

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